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DRUGGISTS' and DISPENSERS'



PRACTICAL
SHOW CARD
INSTRUCTOR

Price \$1.00





DRUGGISTS AND DISPENSERS

Practical Show Card Instructor



PUBLISHED BY

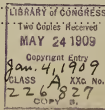
W. A. THOMPSON,

PONTIAC, MICH. U.S.A.

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PREFACE.

THE OBJECT of this treatise is to give a practical course of instruction in lettering and designing necessary for making all styles of show cards and price tickets required by the up-to-date Druggist and Soda Fountain Dispenser. The exercises and alphabets are fully illustrated and presented in simple form, showing the make-up of different letters and figures by combining vertical, horizontal, oblique and curved lines. In addition to a full variety of practical alphabets and exercises, a large number of business-bringing show cards are reproduced which will enable any one of ordinary ability to make attractive card signs in spare time that will increase business.

The making of rapid and neat show cards by the aid of this book will be found a simple matter, even for those without the slightest previous experience or knowledge of lettering. The work of the entire book embodies the latest and most approved forms and methods for quick results, which will commend itself at once to business men and clerks of practical ideas, as being a **Valuable Show Card Instructor.**

W. A. THOMPSON.

Pontiac, Michigan, 1909.

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MARKING PEN LETTERING.

HOW TO PRACTICE, MATERIALS, ETC.

For the beginner in lettering a No. 1 Marking Pen is recommended, which throws a solid line $\frac{1}{8}$ of an inch wide. The marking pen is a strong and perfect device for rapid and clean cut lettering, and the use of these pens—different sizes, 1-16 to $\frac{1}{2}$ inch wide—will enable the learner to acquire a substantial and easy method of rapid and uniform lettering.

INKS—A good ink is very important for neat work. Common writing fluid is too thin to produce a deep color or brilliant letter. You need ink strong in color with enough Gum Arabic in it to be about the consistency of common syrup or mucilage. This will keep the ink from flowing too freely.

For an extra quick and clean method to make marking or lettering ink, take a package of ink powder (see page 100) and dissolve the same with soft water in a small, wide mouth bottle. The ink powder will dissolve instantly and make an exceedingly strong solution which will be sufficient to make several bottles of good lettering ink.

Now, all that is necessary is to take good gum mucilage (Gum Arabic) of the quantity required,—generally about an ounce,—and color the same by adding a few drops of the ink powder solution. Very little of the solution will produce a beautiful shade of rich, glossy lettering ink. If the ink should be too thin, add a few

pieces of gum arabic about the size of a pea,—this when dissolved will bring it to the proper consistency. If the ink becomes too thick, thin with water only. By making your lettering ink in this way, five cents worth of mucilage will be enough for a number of small bottles, ready for any color, and the quality of this ink will be equal to the best on the market.

CARE OF PENS—Before you commence place a glass upon your table containing about half an inch of water,



then place pens in this as in glass on table in Figure 1. This will keep them in good order for doing nice work. When a method of this kind is not used the pens are liable to get clogged, which is very vexing, as rough and broken lettering is the result.

PRACTICE PAPER—Any paper of a smooth and firm surface will answer. Wrapping paper of a fair quality or unfinished book paper will give good results. Don't use paper of a glazed surface for either pen or brush practice.

USING INK—Never dip marking pen in ink. Figure 2 shows a neat and quick method of inserting the ink in



FIG. 2.

pen. Take a toothpick, lead pencil or small splinter of wood, dip same in bottle, then drop ink by this means between blades of pen, one or two drops at a time. Don't overload your pen. For inks see page 107.

HOW TO LETTER—Practice a few minutes with a dry pen, following the strokes or principles given in the first exercise, then write copies of same on your practice paper. Before commencing to letter see that your pen throws a full and clear stroke. Have a small slip of paper at hand to make test strokes before beginning on any particular work. If you are careful a base line will be all that is necessary to preserve the proper position. Go slow, study the position and movement of the different characters. In lettering always use downward pressure and only sufficient to make the ink flow. The pen should never be moved upward unless running edgeways.

Fine lines are made by sliding the pen in this way, either up or down.

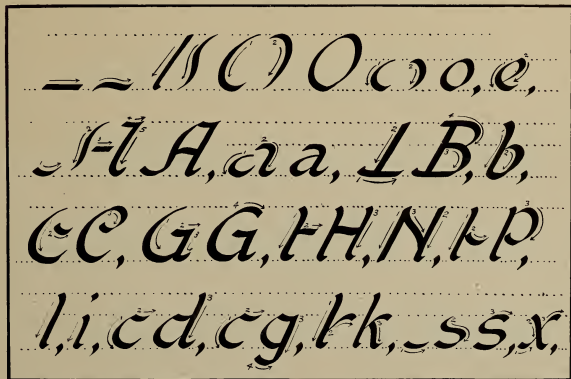
HOW TO HOLD THE PEN—Observe Figure 3 closely, take the pen in your hand and hold it in an easy and natural way as suggested in this illustration, see that the nib of the pen is at an angle of about 45 degrees from the base line, and preserve this position in all marking and shading pen lettering. When you have caught the idea you have already learned one of the first essentials for rapid and ornamental lettering with an easy movement.



FIG. 3.

CARDBOARD—Use common white cardboard, 4 or 6 ply for ordinary size cards. Card board of a moderately smooth or unglazed surface is the best to use for all styles of pen lettering.

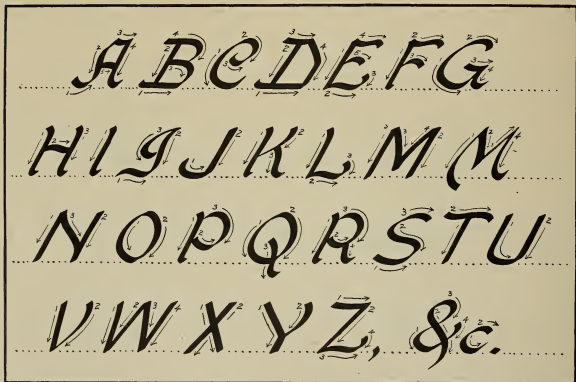
Elementary Exercise. Marking Pen.



Practice on the above exercises and hold the pen about the same as an ordinary lead pencil, see Fig. 3. Always keep the pen point at one angle in making straight lines and curves. The one position or angle of pen holds good in all styles of pen lettering. See that the pen contains

enough ink,—not too much. The pressure of pen should be enough to secure a full and even stroke. Note the form and make up of the above letters and practice carefully. For full alphabet see following pages.

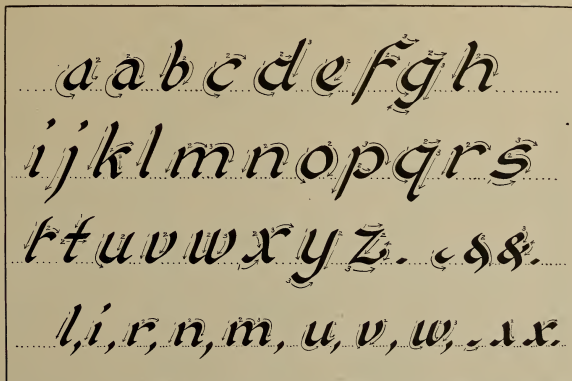
Marking Pen Lettering.



In the accompanying illustrations we present a very desirable alphabet for neat and rapid work. The size of letters may be varied according to the size of pen used. Any size pen from 1-32 to a half inch wide can be used to good advantage.

In lettering always use a downward pressure and only sufficient to make the ink flow. The small figures and arrows show the order in which each stroke is made and combined for a finished letter. In practice always aim to have the capital and small letters correspond in slant.

Lower Case Letters.



The small arrows in above illustration show the direction of each stroke in the make up of different letters. When movement exercises are practiced the utmost pains should be taken to repeat them with precision, and each effort should be carefully looked over and studied

to find the faults by comparison with the copy.

For practice work use a No. 1 or Marking Pen, and make the letters larger than above copy.

For Marking Pens, see page 105.

Show Card Copies.

Honest Prices,
Honest Goods.

Don't Forget
the Little ones
at home.

Give us a chance
to please you.

If we please you,
tell others.
If we don't, tell us.

Hair Tonic
Cleanse and invigorates
the scalp, prevents dandruff
and falling out of the hair.

Magic
Toothache Drops
Safe, Sure, Quick.

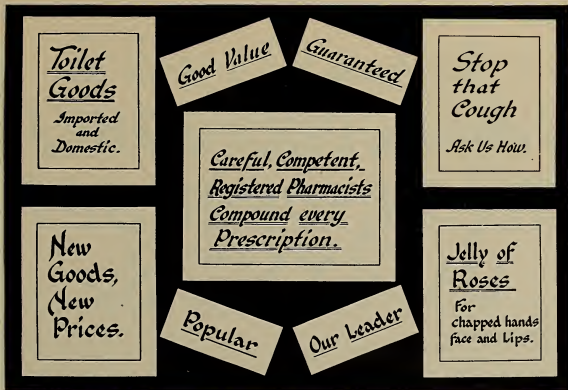
Everything
for the
Toilet and Bath.

Imported.
Desirable and Novel.

The above cards were lettered with a marking pen at a good rate of speed and will give an idea of the style of work that all beginners may do with very little practice. This class of work can be done very quickly when

using the style of alphabet as given on pages 8 and 9. Always use black ink and white cardboard for small cards.

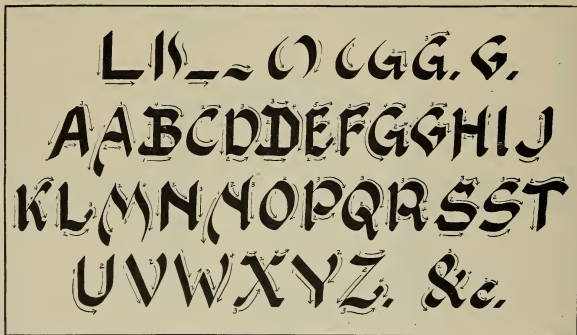
Show Card Copies.



The lettering of above cards are made up of alphabets given on pages 8-9 and 12-13. Either style can be used

to good advantage in an endless variety of show cards.

Marking Pen Lettering.



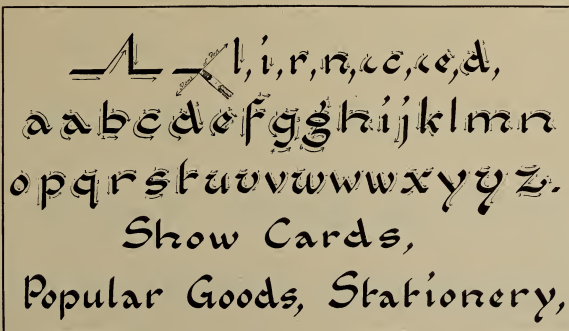
In the illustrations presented herewith the student will notice the letters are vertical instead of a slanting style as given on pages 8 and 9.

In practice, study carefully the exercises given in the first line of both illustrations and see that you have the proper slant of pen from the base line. The small figures show the order in which each stroke is made and combined for a finished letter.

This alphabet may be made very rapidly and also have

the appearance of being somewhat tasty, without extra effort, as the letters are formed by natural and rapid strokes of the pen. The size of the letters may be varied by making the letters tall and slender or by making them low and extended. Study and practice especially the form and make-up of each letter, then you will be in good position to vary the proportion of lettering and wording on either small or large cards and tickets.

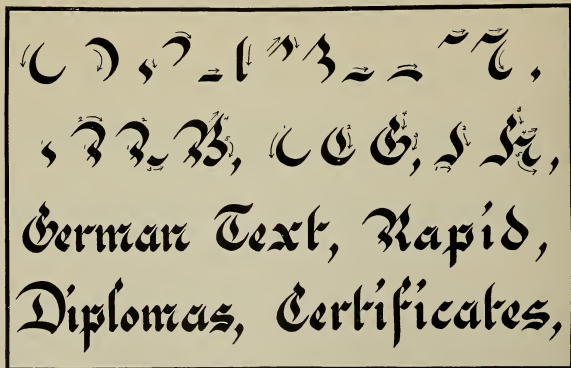
Lower Case Letters.



The lower case letters given in the above illustration will be found interesting, as a few simple strokes make up the full set. For the best results in practice always see that your ink is thick enough to throw a full and even stroke without blurring and you will save time

and do good work with ease. It's a common fault with most beginners to use ink that is too thin and in many cases this is the point where most all students fail for the want of a little careful study in keeping lettering material in good working order.

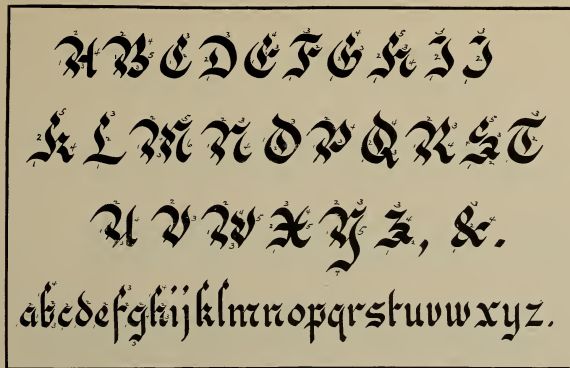
German Text. Marking Pen.



In practice on this style, hold the pen with the point at the same angle from the base line as that given in preceding pages. Note the construction of the letters by the small figures in the accompanying illustrations. First get good control of the principal strokes given in the first line of the above illustration, also note the

method of building up each letter as suggested in B, G, H, etc. Use a good grade of ink that will flow free and dry hard. The main thing is careful practice and close observation. Practice on familiar words, names, etc., and concentrate your mind on the subject. Study form, spacing and proportion.

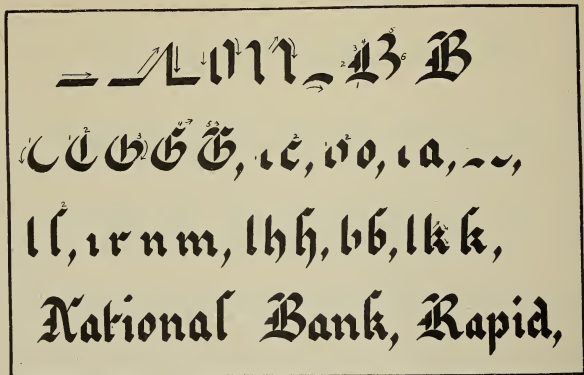
German Text. Marking Pen.



German Text is one of the most useful alphabets and is now extensively used for engrossing and all purposes where a display is desired beyond that of ordinary writing. It is a decided advantage to the show card writer

to be able to execute in a finished and artistic manner all styles of Text Letters in the way of filling in Diplomas, Stock Certificates, Records, Memorials, etc.

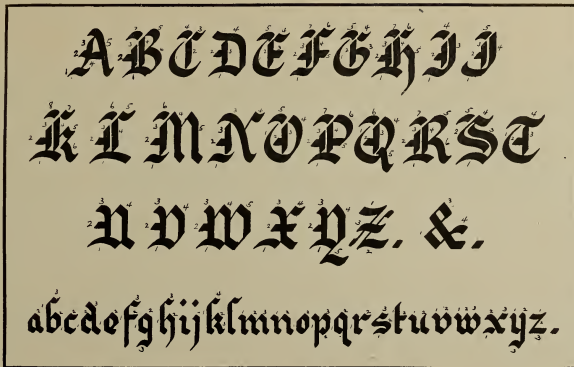
Rapid Old English. Marking Pen.



The exercises and alphabets in the accompanying illustrations are made entirely with the marking pen without

retouching, as the letters are formed by natural strokes of the pen.

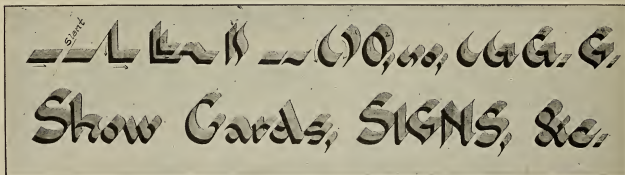
Rapid Old English. Marking Pen.



In this style of lettering, the curves and straight lines can not help but come uniform when the pen is held at the one angle from the base line as indicated. While this alphabet appears to be easily made, it must have

plenty of practice in order to be made neat and compact. Practice on the different strokes as shown in capital letters A, B, C and D. These movements will give you good control in this style of lettering.

Automatic Shading Pen Sign Lettering.



In shading pen lettering always hold the pen at one position or slant from the base line as indicated in the first line of above illustration. Practice and study on the simple strokes as given above will enable one to make rapid progress in this style of alphabet. In this style you will notice that two shades of color from the one color of ink is made with each stroke of the pen.

To combine the shade or flat tint in this style of lettering, careful study in the construction or makeup of each

letter is very important, as success with the shading pen depends almost entirely upon a definite knowledge of how and when each part or stroke of the letter is made and connected.

In practice use a No. 4 or 5 pen and make your letters about three-quarters to an inch high. When you have mastered this style of alphabet you will be able to do very creditable work in other styles, such as German Text, Old English, etc. Full alphabet next page.

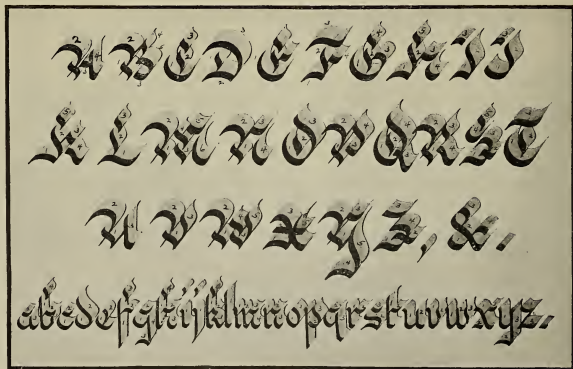
A B C D E F G G H I J
 K L M N N O P Q R S S T U
 V W X Y Z, &c.
 a b c d e f g g h i j k l m n o
 p q r s t u v w w x y z.

In making B, first make the stroke at the bottom, then perpendicular stroke, then middle stroke as numbered in illustration, then top horizontal stroke and curve downward connecting with the third stroke as shown in copy.

In shading pen lettering always remember to work from the

bottom up and from left to right. For instance, in making the letter H, first make vertical stroke, then join cross bar and follow with last vertical stroke, also in making letter S, first make bottom stroke, then run second stroke and connect with lower stroke, then add top stroke as shown in alphabet.

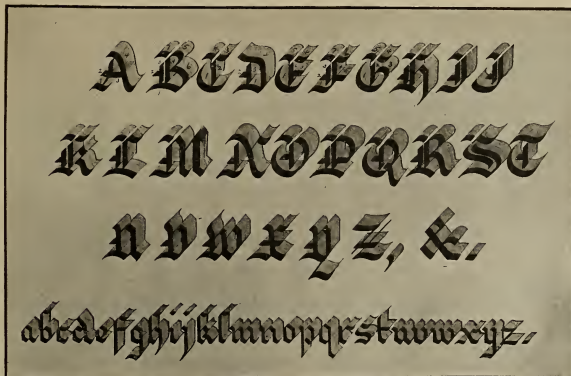
German Text. Shading Pen.



In practice on this style of lettering use a No. 5 Automatic Shading Pen and a good quality of shading ink. For practice work white paper or card board is the best to use, as this will show the flat tint or shading of the letters clear and distinct. Paper or card board of a moderately soft and smooth surface is recommended for all styles of shading pen work.

Note the first two strokes in "A" (upper case) also the three strokes required to make "C." Pay particular attention to the makeup of these two letters and practice on the component parts separately. The small figures show the order in which the different parts are made.

Rapid Old English. Shading Pen.



The one position of the pen holds good in all styles of pen lettering. Always remember to work from base line and from left to right. This is important. After you have a fair knowledge of the formation of the letters and easy control of

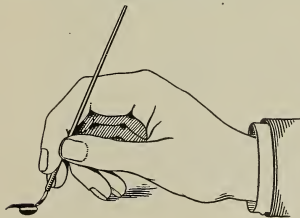
the pen, practice on any familiar wording and be sure to keep your letters compact, the space between the words should occupy about what is required for two letters in ordinary wording.

Brush Lettering.

The card writer should have the best Red Sable Show Card Brushes. Four special sizes are recommended, as follows: Nos. 5, 7, 9 and 12, for a good variety of work. Many beginners make a mistake by using Camel's Hair brushes, which do not have the required elasticity for good clean lettering. Red Sable brushes are the best to use and will give entire satisfaction.

How to Hold the Brush.

The brush should be held similar to the manner of holding a lead pencil, except that the brush should be held more upright,—see following illustration.



Practice Paper.

Any paper of a smooth and firm surface will answer.

Wrapping paper of this quality will give good results. Don't use paper of a glazed surface for practice work.

Show Card Paints.

For general show card work, water colors are the best to use. Prepared colors are recommended whenever it is handy to obtain them. They are put up in jars ready for immediate use and all colors can be had in this form.

A very good and serviceable show card paint may be made by yourself. The colors usually employed are termed "Dry Water Colors." They can be had at any druggists' or paint supply house. Vermillion, ultra-marine blue chrome yellow, lamp black or drop black and flake white, also some good Gum Arabic mucilage to use as a binder.

Mixing.

Mix any desired color with water to make it the consistency of thick dough and then add a little mucilage for a binder and thin with water to a free flowing liquid paint. Always keep your paint rather thick, as this will enable you to make full and clean cut strokes with the lettering brush. Distemper colors put up in glass jars can also be used to good advantage and in many cases preferred to that of mixing paints. These colors can be made ready for use by adding a little water and a little gum mucilage. Very little mucilage is required, in fact, too much will interfere with easy flowing qualities necessary for good lettering. In colors of this kind a little glycerine in addition to mucilage will produce a water

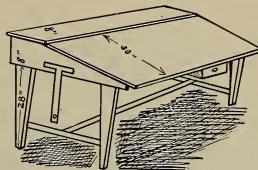
color paint with free flowing qualities equal to a fine grade of oil paint.

The position at table or desk is the same as in pen lettering, see illustration.



The accompanying illustration gives a good idea of the principle upon which a very serviceable drawing table can be constructed by any one in a very short time. The dimensions given are the best for general use, but the table can be made smaller or larger to suit. The table can be either three, four, or six feet long.

In working, place the table so that a good, strong light falls upon the surface from the left hand side or from the front. By adjusting a chair or stool to the proper height, the show card writer will find that one is in a position to do better work than ever before, and with greater speed, accuracy and satisfaction.



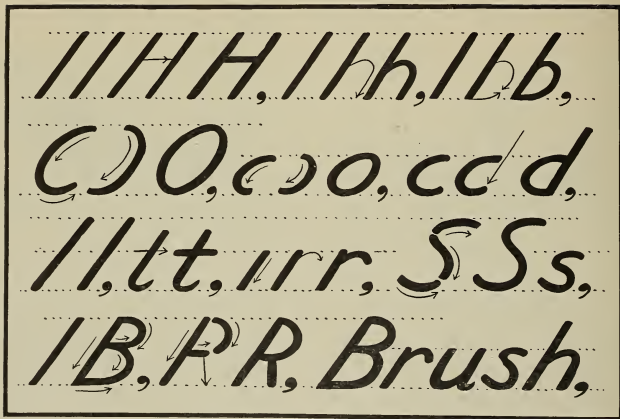
In beginning practice take each exercise on the following page and practice carefully. Make the letters $1\frac{1}{2}$ to 2 inches high, and use a free movement.

Cardboard.

The choice of the right cardboard,—right as to size, color, thickness and surface,—is often half the battle in making an effective show card. Common white cardboard, 4, 6 or 8 ply, of a moderately soft surface, is the best to use for general work. Don't use cardboard of a glazed surface. For small cards 4 ply will give good results. Six or eight ply should be used for large card-signs so that they will stand up and retain their shape when in use.

"SHOW CARD" cardboard manufactured especially for show card writers, is an excellent article for general use. It is coated on one side and comes in a number of beautiful shades—black, silk green, blue, red, and maroon. Full size sheets are 22 x 28 inches, both in white and colored stock. These sheets are usually cut into the following sizes: Half sheet, 14 x 22 inches; quarter sheet, 11 x 14 inches; eighth sheet, 7 x 11 inches; sixteenth sheet, $3\frac{1}{2}$ x $5\frac{1}{2}$ inches. These are all good sizes for show cards and allow the full sheet to be cut up without waste.

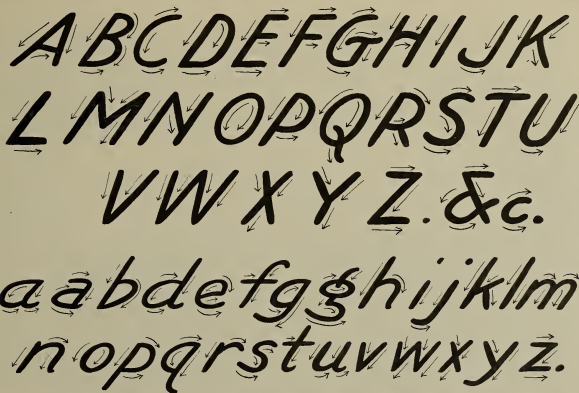
Brush Lettering Exercise.



For the best results in preliminary practice the student should practice on straight line strokes and curves until a free, easy and accurate movement is established. Then when an easy control of the brush has been acquired in forming different strokes, the same characters may be quickly combined in the make-up of different letters. The first two lines in the illustration give the foundation for quick results in this style

of alphabet. The stroke of letter "l," right and left curves of letter "o" are used and combined in the make-up of most every letter in this alphabet. The small arrows indicate the direction of the brush in making the letters. Hold the brush in a natural way (similar to that of holding a lead pencil), except that the brush should be held more upright. Be sure to practice on one size of letter until you have it thoroughly mastered.

Brush Stroke Alphabet.



The brush stroke alphabet presented herewith is easy, neat and practical. These letters may be made very rapidly without any retouching or filling in. They are made by the one stroke method, and the size or width of stroke may be varied by the size of brush.

The short, small lower case letters such as a, c, e, etc., should be about one-half or two-thirds as tall as b, d, h, k, l, etc., which are the same height as the capital or upper case letters. Learn to raise the brush and replace it skillfully when lettering. This style of alphabet can be used to good advantage in an endless variety of neat show cards.

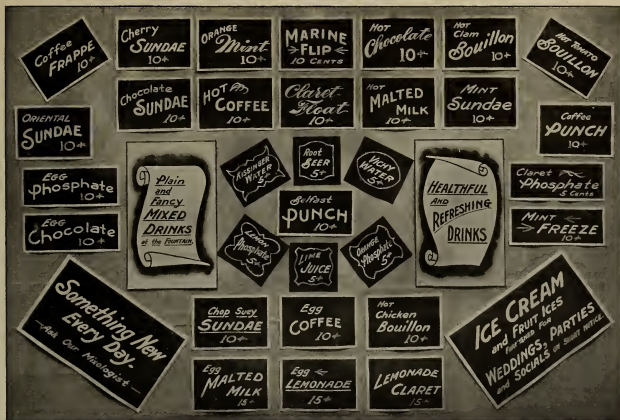
Soda Fountain Cards.



For permanent cards, considerable care should be taken in the preparation and wording, while the temporary card merely calls for "something neat and quick."

The outline given in the accompanying illustration suggests a quick method for changing a soda fountain window-card.

This same style can be used to good advantage in any conspicuous place. Scores of different names of drinks on narrow card strips, as shown by "Ice Cream Soda," can be readily attached to the background of a permanent card and also removed on a moment's notice by the use of two stout thumb tacks, as indicated.



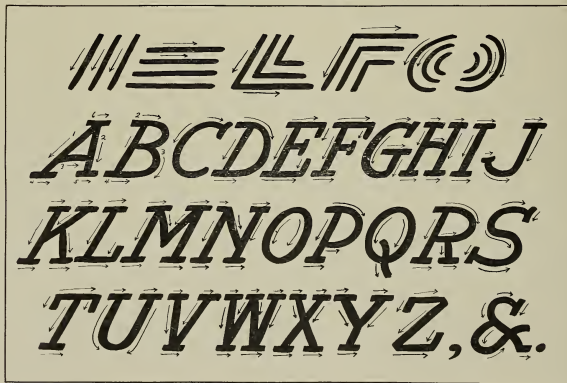
The accompanying illustration shows a variety of inexpensive card-signs that can be duplicated by any one in a very short time in single stroke brush lettering.

They can be made very attractive in all colors of card board, such as Red, Blue, Green, Black, Brown and White. When using colored card board, white paint for lettering and border

lines will always show up very neat in strong reading qualities and produce a clean and striking appearance.

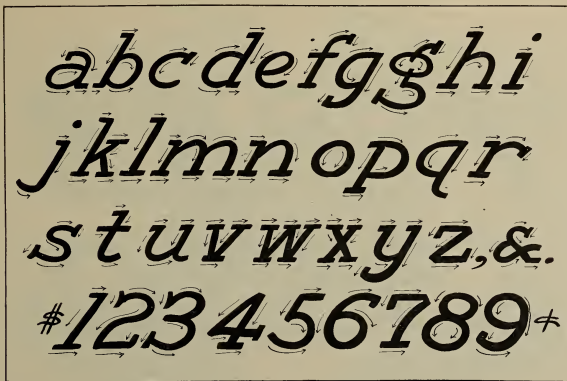
Cards such as "Oriental Sundae" given in the illustration may be $5\frac{1}{2} \times 7$ inches, or smaller. Cutting the cards to this size will give sixteen out of a full sheet 22×28 inches. Larger sizes may be cut without waste, such as 7×11 , 11×14 inches, and so on.

Brush Alphabet, Single Stroke.



The brush stroke alphabet given on this page will enable the card writer to do very rapid work in a large variety of show cards most any size and shape. For neat work in this style of lettering, a good brush and a free flowing paint is very important. Always use a round show card brush with square ends. A brush of this

kind when charged with color can be made to retain a fine point or brought to a chisel edge that will make each stroke of the letters in this alphabet with a single operation without any additional straightening up when you become familiar with the working of the brush and a free movement.



Considerable practice should be given to the simple stroke exercise given in the first line of illustration (see page 28). Practice on strokes about twice the size of this copy. The small arrows indicate the direction of each

stroke. The lower case letters are made up of a few simple strokes and if this alphabet is practiced carefully it will enable all to do creditable show cards in a neat and satisfactory manner.

Single Stroke Brush Exercise.



In single stroke brush lettering always have your brush well charged with color and practice on exercises about the size given in above illustration. A No. 9 brush will throw a line or stroke the same size as given above with-

out any difficulty. The small figures and arrows show the direction and order in which each stroke is made.

For Show Card Brushes, see page 99.

Show Card Copies.

Gift Giving
and how we help.

Every Article
is strictly high grade.

Helpful
Hints
for those puzzling on
"What to Buy"

Taste for the Beautiful
makes you appreciate these.

Service long after
the price is forgotten.

The cards given in the above illustration will lend a suggestion for further practice after you have fair control of the brush in making this style of alphabet.

Show Card Illustrations.

*We Are
Prepared
for the
Holidays.*

*Removes the cause
and cures the
headache in
five minutes.*

*Everything
to write with,
to write upon,
to figure upon,
to draw upon.*

*It's Policy
to make your
selections early.*

*For That all-in-
down-and-out
feeling, try our
ACME TONIC.*

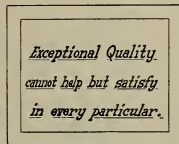
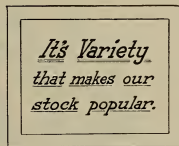
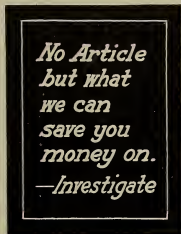
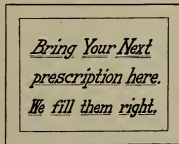
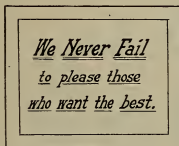
The lettering on the cards presented on this page are all made up of the single stroke brush alphabet. This style of lettering can be used to good advantage in an endless variety of show cards for most all purposes.

For the beginner in laying out the wording on cards it is advisable to make a sketch or guide in spacing with a

lead pencil before using the brush. In this way you will be enabled to have the lettering and composition of each card well balanced.

In your practice study carefully the movement of the brush in making each letter of the alphabet. For a rapid and accurate method for making border outlines, see page 90.

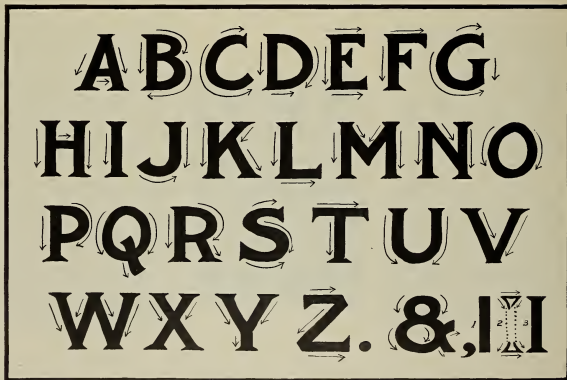
Show Card Illustrations.



Use a good show card paint and a medium size brush for cards of this style. The pressure of the brush on cardboard should be sufficient to make an even stroke. When your paint is in good working order the grip of the

brush in lettering on paper or cardboard will check or steady the movement so as to be under easy control for accurate work.

Brush Lettering.

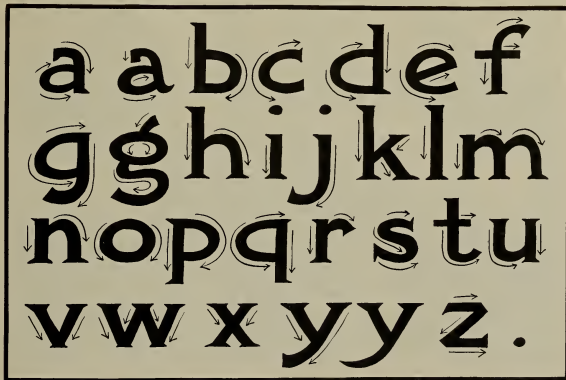


This style of alphabet can be made very rapidly and accurately by all who have a fair control of the lettering brush in practice on elementary strokes such as perpendicular, horizontal and the right and left oval strokes of O. In making these letters pay attention to a few general rules as follows: For A, make the bottom wider than B at its widest part. The cross

bar or center stroke of B, E, F and H should be a little above the center. The bottom of K should be wider than the top.

For making the small spur finish on this alphabet, note the three last characters in above plate. The first is made by a natural stroke of the brush, then the light line strokes are added as indicated in the second. The third shows number one and two finished.

Lower Case Letters.



Note the small arrows; these show the movement of the brush in making each letter.

Soda Fountain Cards.



For clean-cut lettering always use a show card paint of a heavy body. Distemper colors will give very good results when thinned with water and a little mucilage added for a

binder. A small portion of glycerine added to the mucilage will be an advantage for easy flowing qualities. Always keep your paint about the consistency of moderately thick cream and use a good Red Sable show card brush.

Show Card Layout.



Show cards for drug stores, or perfume and confectionery departments, should be neat and attractive, and not too large. Designs similar to the card "Perfumes," as given in the illustration, should be made on a half sheet card 14 x 22 inches. Try to keep your cards small and neat in design, but always aim to bring out the lettering so arranged that it will be easy

to read.

With colored card board, white paint, and two or three colors of flitters, metallics, etc., for tinseling and putting on the finishing touches, a new dress of business vim throughout the entire store can be given in less than one hour by any energetic clerk.

Italic Roman. Brush Stroke.



In brush stroke practice the pressure and handling of the brush should always be under easy control. The principal strokes of the above alphabet form a very pleasant study, because a little study and practice brings noticeable improvement. In oval or curved strokes in the makeup of letter "C" and also the right and left strokes

of letter "O" the student should learn to swell the stroke gradually and lessen the pressure on the brush just before reaching the base line. All the letters in above illustration can be made quickly and easily. It's better that they be made easily and with a fair degree of accuracy than to be the result of strained effort.

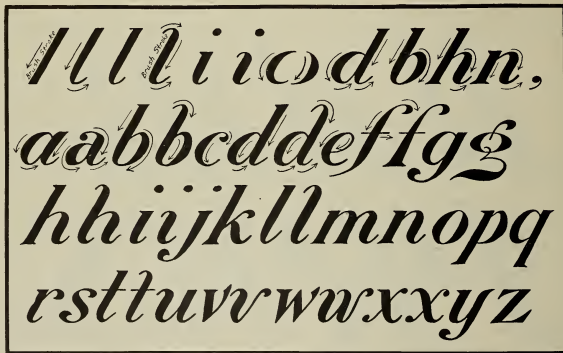
Brush Exercise.



Brush strokes and letters of the above size will enable the student to practice with considerable freedom in making well balanced letters. The principal strokes should be practiced until you have them thoroughly mastered. Then try the combinations of each and observe the copy closely

and study how the different forms are connected before attempting to execute them. It takes time to become skillful in any work, but those who have the ambition, vim and determination to persevere are the ones who will succeed.

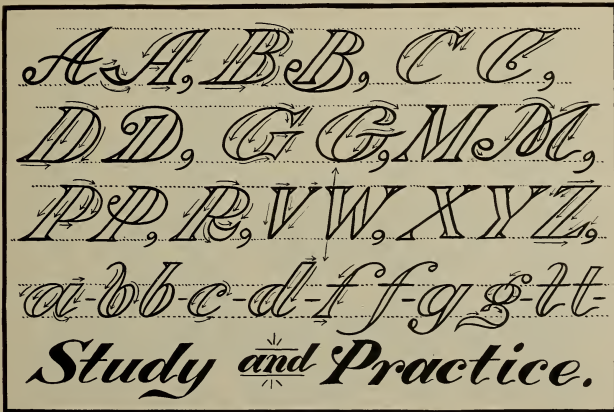
Lower Case Letters. *To Alphabet on page 38.*



In practice on the lower case letters, the student should review the straight oblique lines and curves on first line of the above illustration and study how a few simple strokes are used in the make-up of different letters. The small arrows indicate the movement of the brush. In brush stroke practice the main thing is to have your

paint and brushes in good working order. When attention is given to this and the study of the component parts of the letters, all beginners and those of experience can accomplish in one hour's practice what many fail to acquire in days and even weeks of practice without a thoughtful, systematic method of study. Aim to do your work neatly and always use good material.

Outlining Exercise.

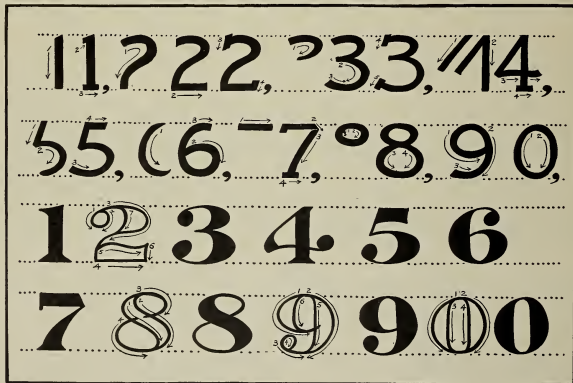


The accompanying exercises show an easy method for outlining letters in this style of alphabet. Note how the strokes are connected to bring out a full and well balanced letter.

Have your paint and brush in good working order so that clean-cut strokes can be made without retouching. The arrows show the direction of the different strokes. Slant well

to the right. In making V and W, study form and slant carefully, see that your first stroke will run at about the same angle as indicated by arrow on letter W. In the small letters note the construction and different styles of finish shown in b, f, g, and t. These suggestions will enable one to make quite a variety of styles that will fit special designs in a neat and attractive manner.

Figures.



To make these figures easily and rapidly the first requisite is a knowledge of form. The next and most important is a free movement with the lettering brush under easy control, which only comes by proper study and practice.

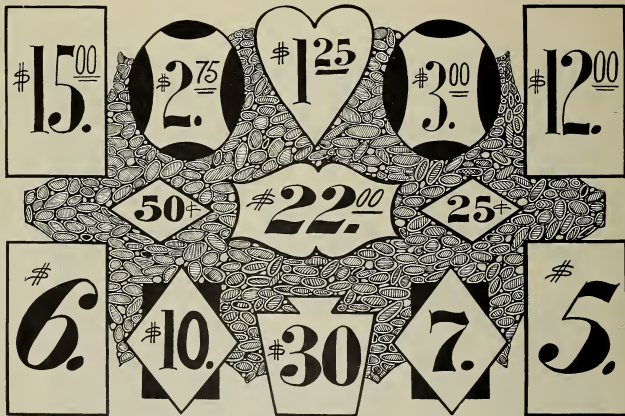
For price ticket work, use a No. 7 or 9 show card brush and see that your paint is thick enough to throw a full and even stroke. When your paint is in good working order a fine line or broad stroke can be made with the lettering brush without difficulty.

Price Tickets.



An endless variety of neat and inexpensive price ticket designs as shown in above illustration can be made on short

notice. For an easy method for making quick and uniform outlines, see page 90.



Making price tickets, medium size cards, etc., will be about the first call on the student in lettering. For the best results a good plain style of figure should be used and considerable practice given to the makeup of each figure so that it can be well and quickly made in proportion to fit any size of

price ticket or card.

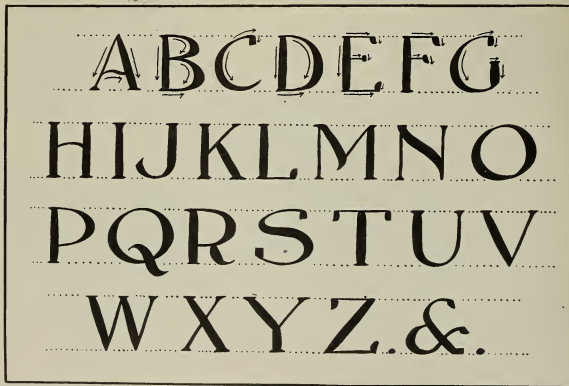
The variety of shapes given in the accompanying illustration may be used to good advantage in different displays. Generally it is better to adopt one size and style of design each time so as to have everything neat and effective.



Odd and peculiar shapes can be cut from white or colored card board very rapidly and when nicely finished are sure to attract attention. Always aim to have your price tickets small and compact and at the same time the letters and figures in proportion. Do not make the mistake of having your price tickets too large, as they will obstruct the view and al-

ways lend the idea of the goods being crowded. Make a very small and neat card with figures brought out well balanced, place the same on goods, then stand back and view it, and the chances are that you will be surprised to see that this ticket appears to be much larger than it really is, and of course doing its work more effectively than a larger card or ticket in general display.

Brush Stroke Alphabet.

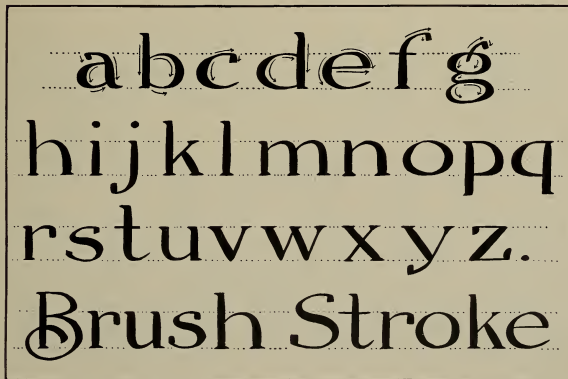


For ease in producing a practical brush stroke alphabet of a Roman style, one should have a good knowledge of form and makeup of the different letters in order to make them quickly and fairly well balanced without outlining.

The kind of lettering brush and paint is also very important for quick work. Always use Red Sable show card

brushes and see that your paint is thick enough to throw a fine line or broad stroke at will. This will enable you to do very creditable work without retouching. The alphabets presented herewith give a good suggestion for practice and it will pay all interested in rapid lettering to master this style thoroughly, as a wonderful variety of neat show cards can be made with this style of alphabet.

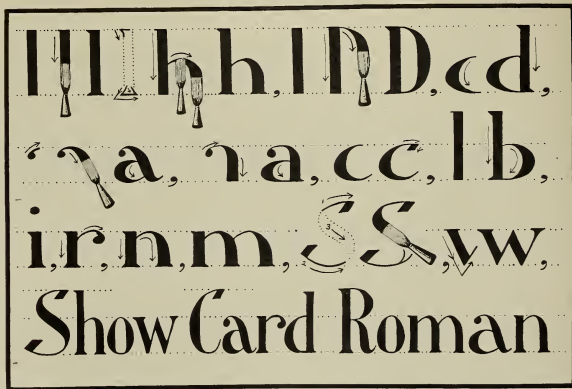
Lower Case Letters.



Careful study of the component parts of different letters that are similar to others will aid the student to make rapid progress and also enable him to criticize his own work on weak points.

In practice always have a definite object in view. Every time a letter has been carelessly repeated incorrect a movement backward has been started. This is a fact not sufficiently appreciated by the student in elementary practice.

Brush Exercise.



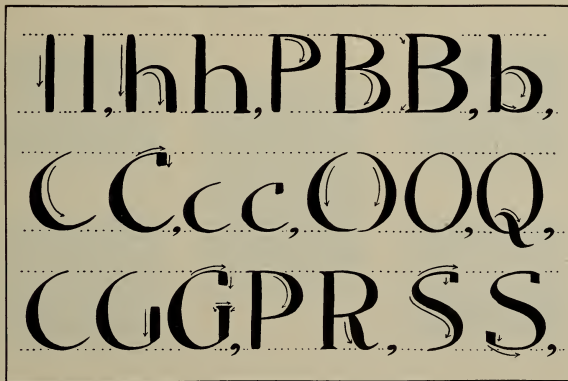
Good control of free hand brush strokes, as shown in the above illustration, will be found the best means for developing the student to make letters accurately in this style of alphabet with considerable speed.

In studying form and construction of letters, the beginner should learn to see correctly and to understand what he sees. This is only acquired by constant study and practice on the component parts of the different letters, because no one can

know or thoroughly understand every detail of the principal strokes until he has drawn them.

Note the strokes given in first line of accompanying illustration, also the method of handling the brush. Note lower case letter "h." begin the second stroke with a light line or chisel edge stroke and carry to the right, then curve downward to full width of stroke and carry the same to base line. Upper case letters similar to that of letter "D" are made by handling the brush in the same way.

Brush Exercises.



In practice on above exercises, use a No. 7 or 9 Red Sable show card brush and make the letters about one inch high and upwards. The vertical strokes are made by bringing the brush to a chisel edge. If your paint is in good working order the brush will retain this shape

and enable you to make clean cut strokes as shown in first and second part of "h" without retracing. Curves and ovals can be made very accurately at one stroke when the brush is worked to a chisel edge with free flowing paint.

Show Card Illustrations.

Special To-day

25¢

Carbolic Acid
Lotion

Useful in Cuts,
Burns, Scalds, Etc.

If a
Prescription

is correctly written
we can fill it no
matter if the name
of some other druggist
is on the back.

Vaseline

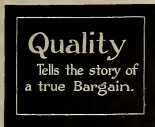
Pure and concentrated
essence of Petroleum.

A Tonic
and
Stimulant
of great power.

The style of lettering used in the accompanying show card illustrations can be used to excellent advantage by all who wish something that will insure quick work and good reading qualities. The letters are made rapidly and

finished as you go. With a good brush and a free flowing show card paint of a heavy body anyone can produce a variety of well lettered cards in a few minutes.

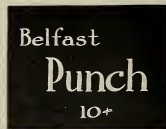
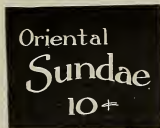
Show Card Illustrations.



The above show cards give a suggestion on form and arrangement of wording. A large variety of similar cards can be made very quickly. In show card layouts, simple ornamentation may be used with good taste and

the same will always add considerable snap when properly done. The main thing in ornamental arrangement is to keep within the limit,—don't overdo.

Soda Fountain Cards.



Soda Fountain cards in various colors—Silk Green, Blue, Maroon, etc.—cut to 7 x 11 inches, will enable the card writer to make a neat variety of effective show cards in a few minutes. For a quick and showy effect, use white paint for lettering and Crimson or Dark Green flit-

ters in shading the letters or other ornamentation, and run a white line around edge of card about half an inch wide. This will produce a card substantial in appearance with strong reading qualities.

Soda Fountain Cards.



Show cards for the fountain need not be confined to the fountain alone. They may be placed in the show window to good advantage. Many a hot, tired and thirsty

pedestrian has been lured from the heated walks by the pleasing window cards which tell of cooling, refreshing and healthful beverages to be had within.

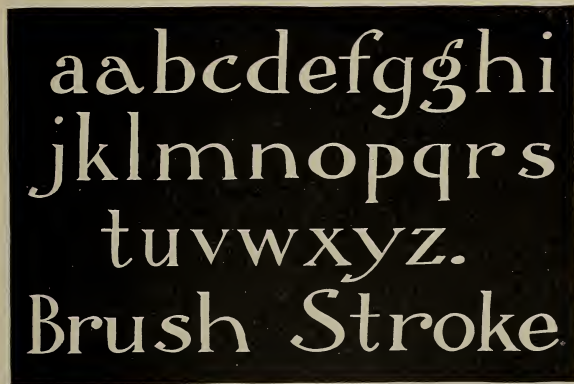
Show Card Roman.



This alphabet may also be made in broad and extended letters as suggested by letter "S" in last line of the above illustration. Use a good size brush and it will enable

you to make even strokes from 1-6 to $\frac{3}{8}$ of an inch wide with ease when your paint is in good working order.

Lower Case Letters.



There are only a few characters in the make-up of the entire alphabet and the one who acquires a free and full movement with the brush will win. Be sure to master

each stroke. Frequent reviews are necessary for good work and the only short cut to success in lettering.

Show Card Layout.



The above card—Toilet Goods—represents easy and rapid brush work. The lettering being made almost by the one stroke method, which will enable all beginners

to produce cards with prominent reading qualities without loss of time.

Show Card Layout.

Your Physician

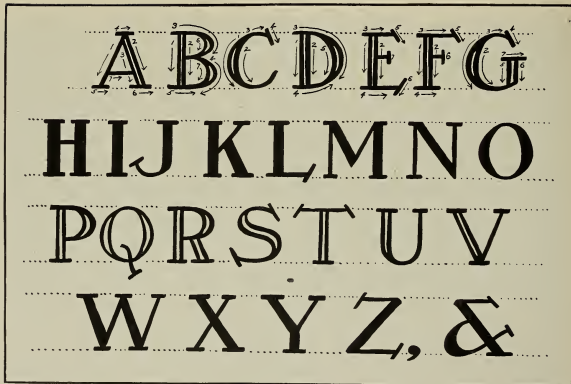
*aims to put all his knowledge,
experience and skill into
his prescription.*

You WANT it filled right
and that is our specialty.

The pressure of the brush on the practice paper or cardboard should be sufficient to make a full and even stroke. A good show card brush, either No. 9 or 12, will

enable one to do a large variety of neat show cards for any line of business.

Modified Roman.

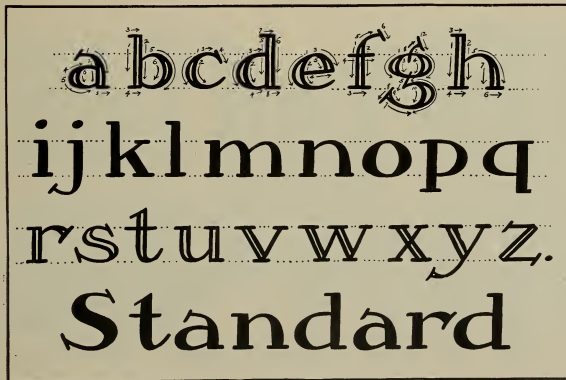


The construction of the letters in this style is somewhat similar to that in a single stroke alphabet, with the addition of a second or third stroke on the broad or heavy parts of the different letters.

Note the make-up of letter A, the first part is a single downward stroke, the next part is made with two down-

ward strokes, and a third added when the two parallel lines do not join as indicated above. All the letters, both upper and lower case, are made in a similar way, as indicated by the small figures given in the above and following illustrations.

Lower Case Letters.



Outside of good brushes, an easy flowing show card paint is necessary. The main thing for success in show

card work is a reasonable amount of patience and plenty of practice on graded copies in a systematic way.

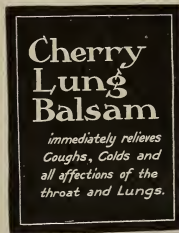
Brush Exercise.



In practice first aim to get a good knowledge of the form and make-up of the different letters and do not hurry or condemn the study and practice of simple

strokes and small details, for you will find in this work (as in many other lines) that which is often neglected in beginning becomes in the end of most importance.

Show Card Illustrations.



For show card practice, try something of the above order. Aim to have the letters prominent yet compact. Small cards neatly arranged have stronger reading qualities than larger cards without care in spacing and ar-

rangement.

This style of lettering will admit of being condensed or extended to fill any reasonable space with good strong reading qualities.

Show Card Illustrations.

**Bought at a
Bargain**

*and the prices
made by us.*

**Christmas
Dolls**

*They're here, — A
big family of them.*

**Settle all
Doubt**

by examining
the goods.

*They speak stronger
than we can.*

Fragrant
as the flowers

**Holiday
Goods**

The above show card copies are presented as a suggestion for those requiring something quick and which may

be easily done by busy merchants and clerks with very little preparation in the line of show card lettering.

Show Card Illustrations.

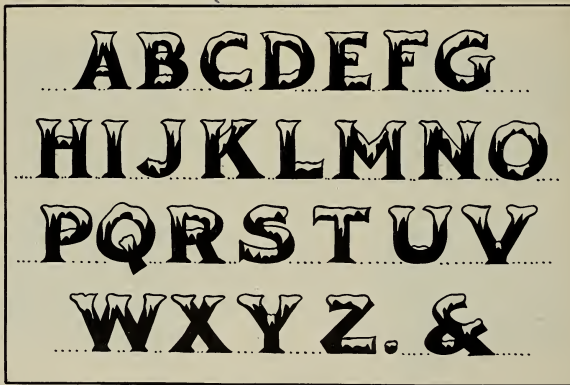


This style of alphabet is used quite extensively among card writers and those who have good control of the lettering brush can quickly produce well balanced letters almost equal to that of many who spend considerable

time in outlining, etc., before making the letter with the brush.

For method of making border outlines see page 90.

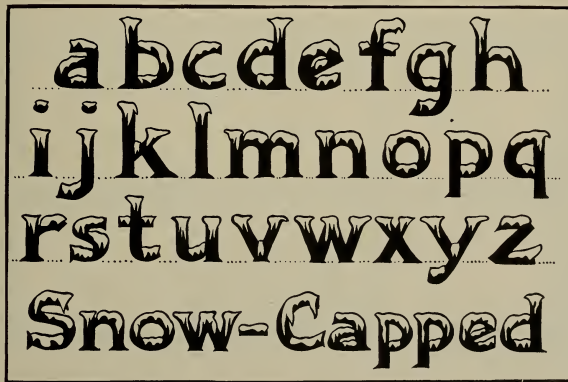
Snow-Capped Alphabet.



This style of alphabet can be used to good advantage by the card writer for special headlines or complete show cards almost any season of the year. In early fall and winter seasons the suggestion of cold weather is coupled with cards lettered in this style. Very effective Soda Fountain cards can be made with this alphabet.

In making these letters they are simple you keep in mind that the form of same is largely of a broad single stroke letter. With a good show card paint and fair ability in handling the brush very neat and original show card work can be done very rapidly in this style.

Lower Case Letters.



Practice on letters from one to two inches high will give good command in movement and will enable one to do smaller or largerwork in a neat manner. Learn to use

the brush with a light and free movement. Do not be satisfied with anything else.

Show Card Illustration.



Th above card and those on the folowing page will lend a suggestion for the lay-out of card signs for Ice Cream Parlors, Drug Stores, etc. When using white cardboard and black paint the letters may be outlined and filled in, leaving the white portion or snow-capped effect as shown in alphabets. On colored cardboard, such as Blue, Black, Red, Brown, etc., the letters may be made complete in one color and white paint added at top of let-

ters, suggested for snow. Diamond Dust sprinkled on the white paint before it dries will add to the appearance for snow and ice effect. No particular form or method of stroke is required for putting on the white paint. Apparently careless strokes of white paint will look well when finished with a narrow line around the white paint where it overlaps the face of the letter, as shown in illustrations.

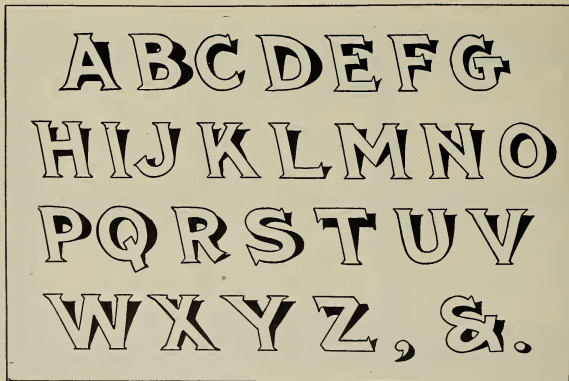
Show Card Illustrations.



The main feature in good show card work is to make the size and proportion of the letters fit the space they

are intended to occupy without crowding or leaving space which may lend the idea of something being omitted.

Brush Lettering.



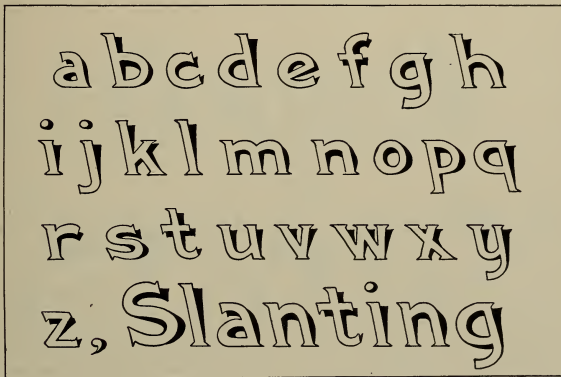
This style of alphabet can be used to good advantage for prominent wording in special show cards. It is plain in reading qualities, unique in appearance when harmonizing colors are used, and for the card writer it has a decided advantage over many fancy styles.

The letters may be made open and shaded, as shown in

illustration, or they can be made in any color.

When the body of the letter is made in color, the outline and shade of letter is added afterwards in a light or dark harmonizing color. In this style of lettering there is a good opportunity to bring out colors in light and shadow by the use of intermediate tints or tones of color.

Lower Case Letters.



Nothing is more beneficial for clean, accurate lettering, after a good movement has been acquired, than a painstaking criticism of your own work. After faults have been located, then study the movement and forms of the

letters and do your best to correct them. In free hand show card lettering, very little improvement can be looked for unless a systematic method of practice is adhered to.

Shading.



In practice on shading or lettering of show card designs use black or one color until you can do fairly good work. Be careful in using colors. Don't make a red letter and shade it with blue or equal strength of color, or vice versa. Don't use a variety of colors or a differ-

ent color for each letter of a word you want to bring out prominent. Don't make the upper half of a letter red and the bottom blue; if you do you are going to produce a card that is hard to read and lacks taste.

Shading.

PAINTING. SHOW CARDS

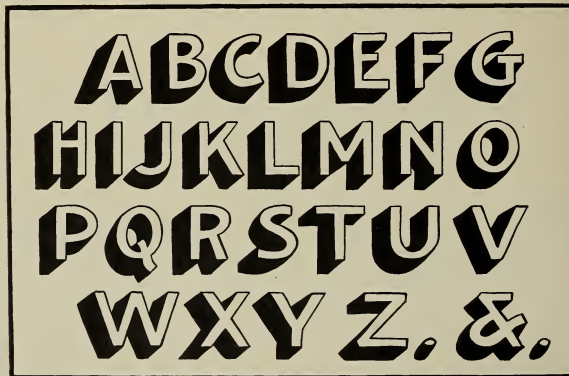
Several styles of finish in shading and shadow may be used in connection with most all alphabets and they will admit of many modifications, both in construction and finish. There is no limit to originality and improvement in display lettering.

The suggestion given in the two illustrations—Painting-Show Cards—presented herewith will enable the student to make a complete alphabet of each style. In doing this work be careful to preserve nearly as possible the same

features of shadow in every letter. There is no end to the variety of colors and tints that may be used in this way and at the same time at a trifling cost.

Very neat initials can be made in this same manner by slightly modifying the letters and adding a simple scroll or border outline. This will be found splendid practice, as it gives freedom of hand in drawing and will show in what a variety of styles of finish an alphabet can be used.

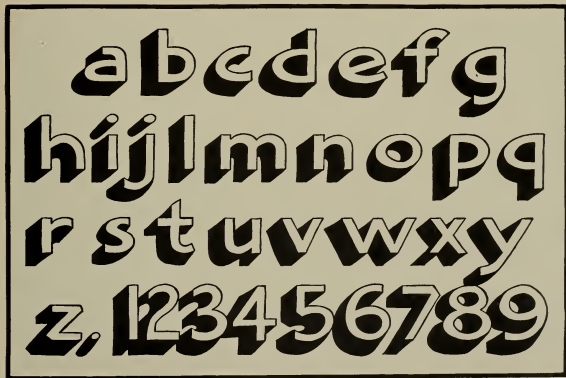
Egyptian Alphabet, Shaded.



By applying thickness or shadow any style of alphabet can be brought out very prominent as shown in the two accompanying plates. The slant or angle of perspective used may be slightly varied, but all letters on the same line should have the same angle or inclination in shading.

This style may be made very effective by outlining the letters as given herewith and adding the thickness or shading in colors. The letters may also be painted in one color and the thickness or shadow when in harmonizing tint will produce a very striking effect.

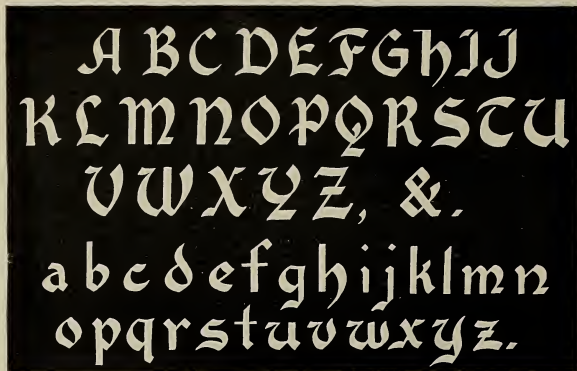
Lower Case Letters.



For practice work the letters should be made larger than the copies presented in the accompanying illustra-

tion. The shade or thickness of shadow should be increased in proportion to the letters.

Show Card Brush Text.



With a good knowledge of the form and construction of the letters, the above alphabet can be made almost entirely by the brush stroke method. In making the letters the principle thing is to learn to raise the brush

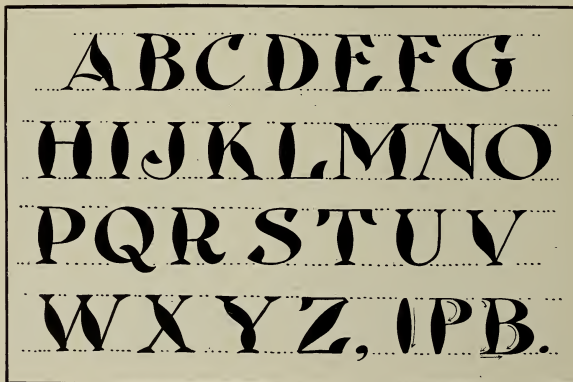
and replace it skillfully. At first no attempt should be made at speed, the principle thing is to study the form of the characters used in the making of this style of alphabet.

Advance Styles

This style is more rapid in execution than generally believed. Practice with a No. 9 or 12 brush and use a free flowing show card paint of a heavy body. This will

enable one to bring the brush to a chisel edge or fine point so that most all the characters used in this alphabet can be readily made by the brush stroke method.

Rapid Brush Alphabet.



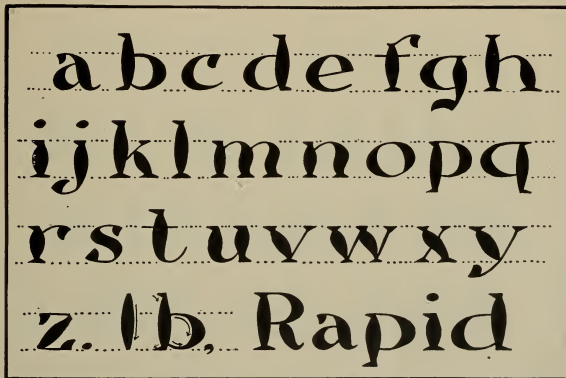
In rapid single stroke brush lettering there are just two movements of the brush to be used,—from top to bottom, and from left to right.

Be careful to have your brushes and paints in good working order. This with practice in handling the brush will insure full and smooth edges on the letters.

Practice carefully on perpendicular stroke of letter B,

as shown in last line of above illustration, and try to get them uniform. Begin each stroke by a natural touch of the brush and slightly swell in width of stroke, then gradually diminish to the same as that of beginning. The first stroke of X should slant more to the left than first stroke of either V or W. Learn to raise the brush and replace it skilfully.

Lower Case Letters.



Careful study on the form of full brush stroke alphabets and also Roman alphabets will enable one to make rapid progress in this style of lettering. Always keep on the

lookout for improvement; close observation will assist you wonderfully.

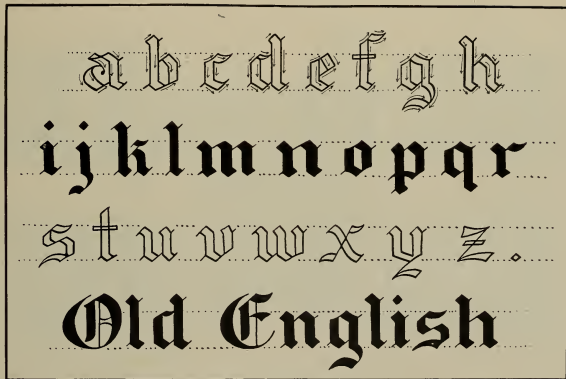
Old English.



Old English alphabets will be found very serviceable to all card writers for special work. In practice on this style, if you are a beginner, outline each letter complete before filling in. Be careful not to get the light lines or

joinings too heavy, as this will have a tendency to make your work appear heavy and clumsy. In outlining the small arrows show the direction of each outline stroke in the make-up of the letters.

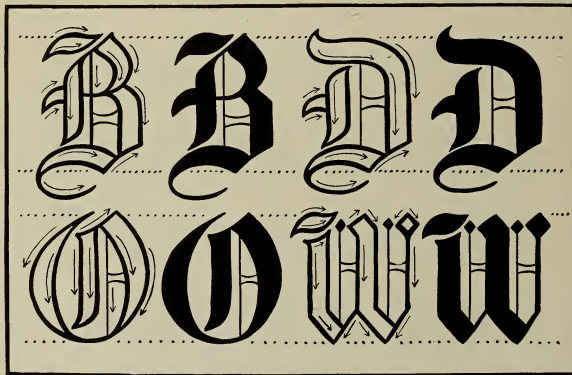
Lower Case Letters.



If you have good control of the brush you will find that quite a few component parts of the different letters can be made at one stroke very accurately with considerable speed. Always keep your paint in good working or-

der; this will assist you in getting clean, sharp edge strokes and at the same time your brush will readily respond to light or heavy pressure in producing the different characters.

Brush Exercise.



Uniform and free movement with the lettering brush is the foundation for success in this style of lettering. The size of the brush will depend upon the size of the lettering required. For letters about the size given in above illustration, a No. 7 Red Sable show card brush and a good grade of paint will enable you to do neat and rapid work. For larger lettering a No. 9 or 12 brush is recommended.

This style of lettering is more rapid in execution than generally believed by those not familiar with the formation of the component parts, and how easily they are joined for well balanced effect. When you have fair control of the formation of the letters, practice on the following show cards will assist you in keeping the letters uniform and compact.

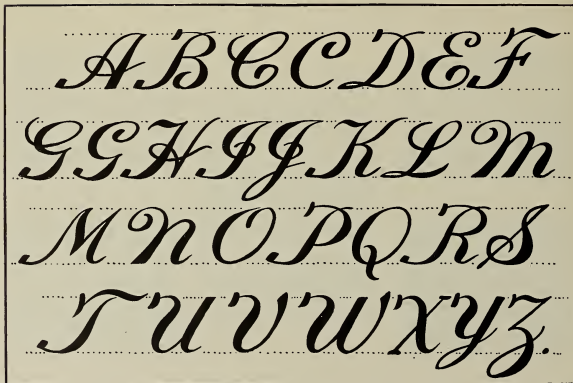
Show Card Illustrations.



Cards similar to "Exclusive Styles" may be made 11x14 inches. Colored cardboard and white paint for

lettering, or white cardboard and most any color of show card paint will give good results.

Show Card Script.

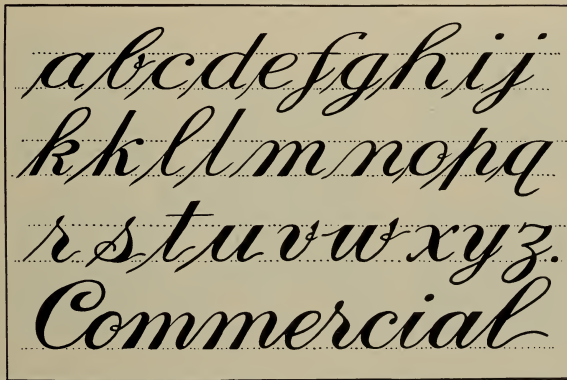


The accompanying script copies were made chiefly by the brush stroke method. The stem stroke used in the first part of B is one of the most important characters in this style of alphabet. Most all letters can be made by easy and natural strokes of the brush and this method may be developed so that any card writer can produce

results that will seem wonderful to sign painters unaccustomed to this class of work.

In practice slant well to the right and use a free movement. Ease in execution will do more towards making your letters smooth and full than anything else.

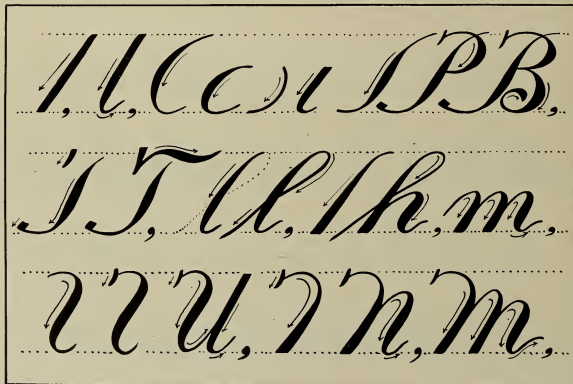
Lower Case Letters.



Small letters in above illustration,—a, c, e, etc.—should be about two-thirds as tall as h, k, and l, which are about the same height as the capital letters. Study

form and practice carefully on stem strokes and ovals and in a short time you will have this alphabet well under control.

Practice Copies.



Careful study and practice on above exercises will enable the learner to make very rapid progress in this style of lettering. All the above characters are natural strokes of the brush. The small arrows indicate the direction of the brush in each movement. The second oblique stroke as shown in first line of above illustration is made entire-

ly with the one stroke. The movement is downward and finished with curves at base line and upward without removing the lettering brush. Practice at this point will enable all to make clean-cut ovals as in a, o, c, etc. After thorough practice and study on these exercises, try wording some of the following cards.

Show Cards.

Toilet Goods
Foreign and
domestic.

Pure Old
Port Wine
Selected
especially
for medicinal
use.

Imported
Desirable and
novel.

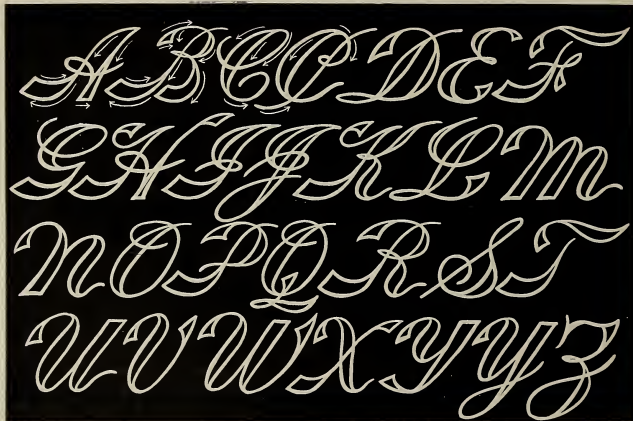
Antiseptic
Tooth Wash
prevents decay

Acme
Cough Syrup
a superior
preparation

Remember to give all your letters the same slant and make the letters considerable larger than those given in above illustration. For good success in brush lettering, always use round Red Sable show card brushes with square ends. These brushes are admirably adapted to all styles of lettering, either broad or nar-

row one stroke work. When charged with color they can be made to retain a fine point or instantly brought to a flat chisel edge. They are sensitive in touch, elastic in stroke, and give ready response in clean cut lettering.

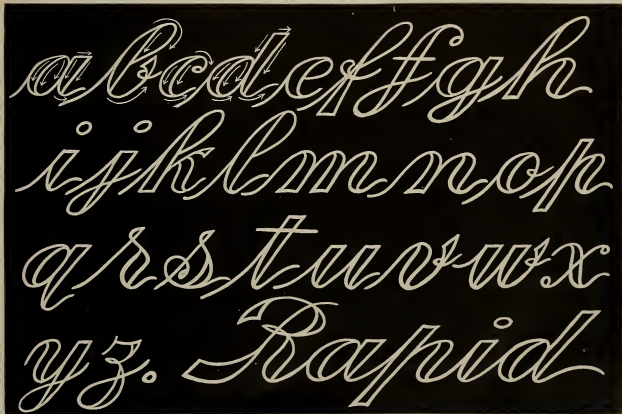
Script Outline.



The outlines of above alphabet will be found valuable to all who wish a substantial basis or system of form in making well balanced letters. Study the different parts

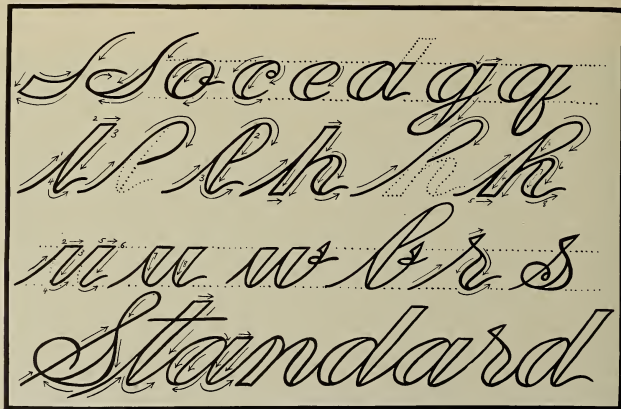
of the letters and you will have little trouble in making rapid progress and often be surprised with the accuracy and simplicity of doing this class of work off-hand.

Lower Case Letters.



In making letter a, first make o, then start outline of i close to the right. For d, use the same form and extend the i stroke upward to the height of letter t. Finish h

like n, and b like v. The small arrows show the direction of the brush and method of outlining the different letters.



The stem characters given in first line of illustration will be found very important in making capital letters. The ovals of small "o" give good practice for easy control of the small letters. Note the relation of this letter in the make up of other letters in first line,—c, e, d, g, q. The first part of small "d", "g", "q" is made just the same as

small "a."

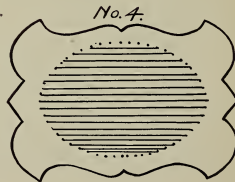
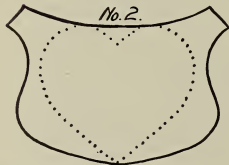
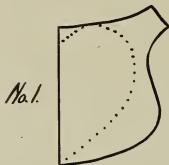
Note the form and construction of letters "l" and "h" as given in second line. Both styles are given—loop and square top. Either way may be used, that depends on one's fancy. The top of small "s" and "r" should extend upward above the line of other small letters.



After a little study and experience any one can make a small card or price ticket have more prominence than that which many inexperienced card writers use—which is generally twice or three times larger than necessary. If you are a beginner try a dozen or so cards and tickets about half the size that is generally supposed to be cor-

rect, and finish these in neat lettering well proportioned to the size of card, and you will discover that there is considerable study in making effective cards for trays of goods in show cases and other conspicuous nooks and corners where goods are displayed.

Border Designs and Outlines.

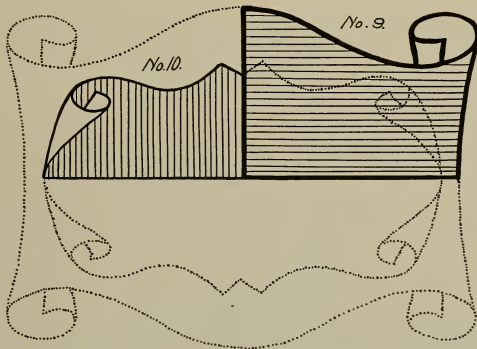


For beginning, a simple design has been given which will enable one to get practical results from the start. For outlines to be true and well balanced on both sides, as shown in No. 2, simply take a sheet of paper the size of the card to be used, fold this once, making it one-half size. Then cut the same around the free edges with a scissors, as indicated in No. 1. This when unfolded will

give a true outline and very accurate.

Illustrations Nos. 3 and 4 show the result when the pattern paper is folded twice, making it one-quarter size. This when unfolded will show the entire outline well balanced. There is no end to the effective border outlines that can be made in this way.

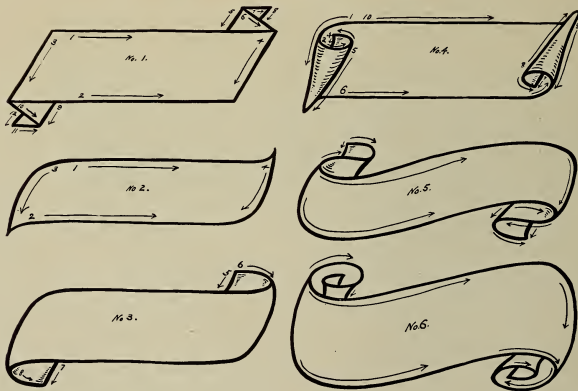
Scrolls and Background Designs.



The accompanying scroll patterns, Nos. 9 and 10, are made similar to those on preceding page, the only difference is the following scroll patterns retain the same outlines both top and bottom of each design, and the ends also are uniform. This is done by folding the pattern paper twice, making the same one-quarter size of the full design. A very simple cut or scroll outline on paper folded one-quarter size will produce quite an elaborate

and accurate design when unfolded. Scroll designs of every description made in this way can be preserved for future use by cutting out cardboard patterns of each design. In this way cardboard outlines will enable one to do quick work and they are also more serviceable than paper patterns. All scroll designs should be made so that lettering or composition of card will show out prominent.

Scroll Outlines and Show Cards.

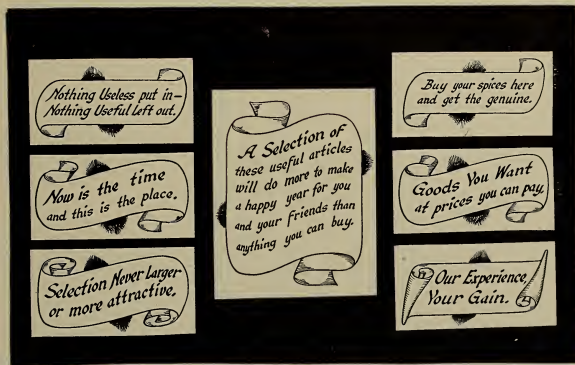


The above practice copies of scroll outlines should be made free-hand with an ordinary lettering pencil. The small figures and arrows show how each outline is made and also the direction of the lettering pencil in each

stroke.

Careful practice and close observation will enable anyone to excel in this line in a very short time.

Show Card Illustrations.



The following cards are lettered with the Marking Pen alphabet (see pages 8-9) and the scroll outlines from preceding page. Very neat and effective work can be done

in black and white and each design brought out prominent. To bring out similar scroll cards with tinted background, see following page.

Scroll and Background Designs.

Background tints combined with scroll outlines as given in the illustration on following page can be produced with common dry colors applied with a small wad of cotton batting or a piece of plush. For a simple outline as given in A-1, first cut out the pattern from card board or common straw board. Place this upon the show card and hold the same firmly with the left hand, then with the right hand dip the wad of cotton batting or plush in dry color (any desired shade) then rub around the edge of pattern and extend outward in a circular motion. Use considerable color along the edge of pattern and gradually work out to a faint tint. After you have finished this, remove the pattern and run a scroll line as shown in A-2, with a No. 7 or 9 lettering pencil. Any color may be used in making the scroll outline that will harmonize with the background tint. The other design presented may be treated in the same way and will lend a suggestion for many different varieties on the same principle.

Good work in tinted backgrounds can also be produced with an atomizer. The same method of using patterns may be employed and the work done more rapidly than when using dry colors. The space or surface protected by the pattern remains white, or color of the cardboard used, while the background is shaded by the spray of fluid color.

Avoid using colors of the same depth of tone side by side. It usually gives the work a muddy or hazy ap-

pearance. Care must be taken in any kind of plain and ornamental work in order that it may be uniform and harmonious.

In using an atomizer for spraying color, first fill the bottle of same about half full with fluid of the desired color, which can be quickly made by dissolving ink powder in water. Very little of the ink powder solution when diluted with water will be sufficient for a good number of ordinary show cards. Hold the bottle in one hand and bulb in the other, squeeze the bulb, then release the pressure and the bulb will fill by suction. Repeat this movement and a spray will follow from nozzle that can be easily regulated. Hold the nozzle of atomizer about 14 inches from card or design you wish to work on. Begin the spray at lower left hand corner of design and gradually work upward to top of design, then along top and down right hand side and along the bottom. The depth of color of background can be made a light or heavy tint at the will of the operator.

When a fine spray is desired without spreading, add about a teaspoonful of mucilage in bottle of atomizer with color.

When mucilage is added the solution will give good or better results after being made for a day or so.

For delicate tints and even shading the best results are obtained when the bottle of sprayer is less than half full of color.



In putting tinted backgrounds on colored card board, remember that the ink powder solution is transparent, consequently, Red sprayed on Blue card board will have a pronounced purple shade, while Blue on Yellow card board will show up Green, and so on, the underground color always prominent in modifying the shade or color

effect when transparent paints or inks are used.

All colors of ink powder solution will have a fine effect when used on White Card Board and produce hundreds of pretty shades in backgrounds and delicate tints.

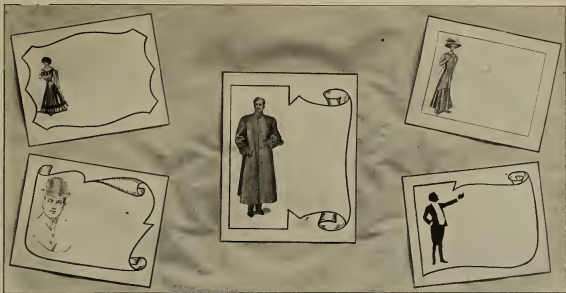
For ink powder see page 100.



A great deal depends upon the style of lettering to produce strength of reading qualities in the show card. A narrow bodied letter on a heavy scrolled background always gives a weak appearance, the scroll in this case invariably detracts from the value of the lettering. Another error is made by putting scrolled letters on a scroll ground when plain lettering should be used. Always aim to have contrast in lettering and scrolls, both in style and delicate tints.

The scroll and tinted background cards presented herewith are made up of the practice copies given on page 95. Very rapid and ingenious combinations can be produced by following this method of designing. Almost any simple design cut in straw-board pattern and a delicate tint of color added around the same when placed on a show card will produce a neat effect and the appearance changed wonderfully by a scroll or border outline.

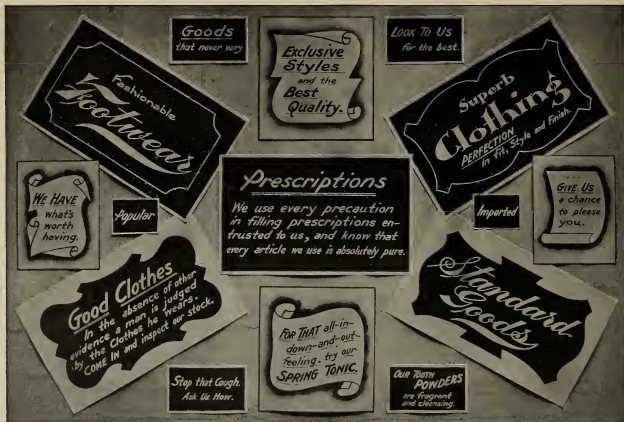
Show Card Designs.



Pictures taken from Trade Journals, Daily Papers and other publications and combined with simple scroll designs, backgrounds, etc., as given on page 95, will give a good suggestion for considerable originality to all beginners and those of some experience.

Different styles of pictures cut out true in outline and pasted on a card with suitable wording will make very attractive show cards and when properly done will give every evidence of being made expressly for the occasion. When you select a picture for this work, cut it out neatly—that is, follow the outline of entire illustration, then

give the back of the same a liberal coat of paste and place the picture outline exactly where you want it on the card. Now, place a sheet of white blotting paper or anything of a similar nature on the design, so that you can press it firmly to the card. Always use a white blotting paper or a clean rag so that you can press it firmly to the card. White blotting paper or a clean rag will absorb any mucilage or paste that may appear around the edges of the picture in order to make a clean finish.



The show cards presented herewith embrace three styles of alphabets that are simple in construction, neat in appearance, and afford a good practical variety for a wide range of work.

The single stroke alphabet as shown in cards "Pre-

scriptions" and "Good Clothes" can be used to good advantage for card signs in any line of business.

Many styles of border outlines and panel designs for show cards can be made by following the directions given on page 90.

SHOW CARD WRITERS' BRUSH OUTFIT.

EXTRA FINE RED SABLE SHOW CARD BRUSHES.

Nickel Plated Ferrules, Polished Handles,

Four Special Sizes, Nos. 5, 7, 9, 12

PRICE, \$1.50 postpaid.

The Best Show Card Brushes that Money can buy.

Letter Pencils and Brushes.

EXTRA FINE OX HAIR LETTERING PENCILS.

In nickel plated ferrules, with highly polished handles. perfect elasticity and ease in lettering.

No. 1.....	12 cents each
No. 2.....	12 cents each
No. 3.....	16 cents each
No. 4.....	18 cents each
No. 5.....	20 cents each
No. 6.....	20 cents each
No. 7.....	25 cents each
No. 8.....	25 cents each

Sign Writers' Ox Hair Brushes.

FLAT, CHISELED EDGE.

(Fancy polished handles, nickel ferrules)

This brush contains the purest, selected Ox Hair, and is a practical tool for the Sign Man.

$\frac{1}{4}$ inch wide.....	30c each
$\frac{1}{2}$ inch wide.....	40c each
$\frac{3}{4}$ inch wide.....	50c each
1 inch wide.....	60c each
$1\frac{1}{4}$ inch wide.....	75c each
$1\frac{1}{2}$ inch wide.....	90c each

"Thompson's Ink Powder" For Papid Pen Lettering.

Makes a beautiful glossy ink for ticket writing, show card work and ornamental lettering of all kinds. Assorted colors—Black, Blue, Brown, Red, Purple, Yellow and Green. Full directions for making shading ink. Choice of colors, 10c per package. Card writers can save money by using this Ink Powder for general pen lettering.

Air Brush Colors—Red, Blue, Green, Purple, Brown, Black and Yellow. Choice of colors, 10c per package.

Concentrated Colors—No substitute added for bulk and each package will make an exceedingly strong solution. Will not clog the brush.

MAIL ORDERS PROMPTLY FILLED.

FLITTERS



FLITTERS

For sparkling effects, Gold, Silver, Crimson and Green, package, 15c, postpaid. Bronzes, any color desired, 15c per package, postpaid. Diamond Dust, 15c per package, postpaid. Address,

W. A. THOMPSON, Pontiac, Mich.

Eureka Show Card Paint.

The Twentieth Century Lettering Medium, ground by machinery and ready for immediate use with the addition of water for thinning.

**DRIES QUICK HEAVY BODY
EASY LETTERING**

This paint is made expressly for brush lettering, display signs, show cards, price tickets, etc., and fully answers all the varied requirements—sets up firm in lettering, will not rub, scale or crack, and for cleanliness of application cannot be excelled.

The only Show Card Paint that will show up in full strength of color on any colored surface.

SEVEN COLORS. Put up in screw top jars.

PRICES: Red, 30 cents each. White, Blue, Green, Yellow, Purple, Black, 25 cents each. These prices are net. Shipped by express, charges collect.

Transportation on Show Card Paints may be reduced by ordering a supply at one time, as express charges on or two colors will amount to about the same as that on a dozen lot.



Letter Patterns for Up-to-Date Sign Lettering.

Store Fronts, Awnings, Board Signs, Muslin Signs,
Banners, Etc.

The use of letter patterns, not stencils, but true outlines cut from the best quality of pattern stock, showing the letter itself, is now used by the most experienced sign writers. With a good outline of letters to begin with, sign work is two-thirds done, and is a decided advantage to the expert as well as the beginner. A pattern that is cut true will always give a true outline. These patterns are ready to work from, they will not warp or get out of shape like paper letters, and with proper care will last a life time.

The styles presented in the following list are the result of much study and careful observation and will enable the beginner and those of some experience to do a first-class variety of sign lettering in a neat and satisfactory manner.

HOW TO USE THEM.

In general sign lettering, place the patterns upon the surface on which the letters are to be used, so that the spacing will be even, and proceed to outline them by running a sharp pointed pencil around the edge of the pattern. This will give a correct outline of the letters and ready for painting any color desired.

Very few sign painters shade letters correctly, but shading may be correctly done with patterns. First mark around the pattern to show the face of the letter then

move the pattern to the right or left, which ever way you desire the shading and drop as far as you wish the shading to extend, and run the pencil along the outside edge only. This will make the shading, all except joining the shades of the letter, which should be done with a line at an angle drawn from the point of the shading line to the point of the letter.

Any man or boy without previous knowledge of drawing or forming letters can do up-to-date sign work with these patterns. They enable the beginner to equal the work of many sign writers with years of experience.

See the following illustrations, also price of each size, etc. In sending an order, note the class or style you desire, also size of letter wished.

Each set listed consists of 26 letters and character & Lower Case Letters to match any size or style may be had for the price quoted on capital letters. When four or more styles are ordered at one time, forwarding by express is often advisable. When this is desired, remit only the net amount of order, without postage.

In all orders write name and address plainly. Remit by draft, postoffice or express money order. Small amounts, one and two cent stamps accepted. Please do not send private checks.

Address all orders

W. A. Thompson, Pontiac, Michigan.

Letter Pattern Prices.



2 inch letters 25 cents per set.....Postage 3 cents
 3 inch letters 30 cents per set.....Postage 3 cents
 4 inch letters 40 cents per set.....Postage 6 cents

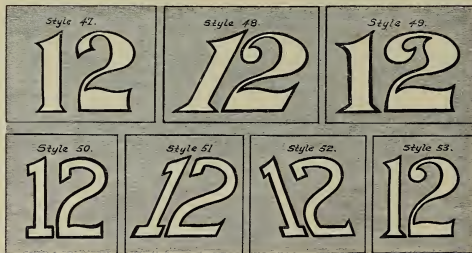
6 inch letters 50 cents per set.....Postage 10 cents
 8 inch letters 60 cents per set.....Postage 12 cents
 10 inch letters 70 cents per set.....Postage 16 cents

12 inch letters 90 cents per set.....Postage 22 cents

Letter pattern sets may be had at the above prices. Each set consists of 26 letters and character &.

FIGURE PATTERNS.

Figures outlined rapidly by running a lead pencil along the edge of pattern. This will give a correct outline ready for painting any color. Any style at the following prices:



2 inch, per set of 10....15 cents.	Postage.....2 cents
3 inch, per set of 10....20 cents.	Postage.....3 cents
4 inch, per set of 10....25 cents.	Postage.....4 cents
6 inch, per set of 10....30 cents.	Postage.....5 cents
8 inch, per set of 10....35 cents.	Postage.....6 cents
10 inch, per set of 10....40 cents.	Postage.....7 cents

Marking and Automatic Shading Pens.

SHADING PENS.

Make a Shaded Mark of Two Colors at a Single Stroke of the Pen.

No.	Size	Price
0	1-16 inch wide.....	20 cents each
1	1-8 inch wide.....	20 cents each
2	3-16 inch wide.....	20 cents each
3	1-4 inch wide.....	20 cents each
4	3-8 inch wide.....	20 cents each
5	1-2 inch wide.....	20 cents each
6	3-4 inch wide.....	25 cents each
8	7-8 inch wide.....	25 cents each

MARKING PENS.

Making a Solid, Plain Mark, Strong, Full Strength of Color.

No.	Size	Price
00	1-32 inch wide.....	20 cents each
0	1-16 inch wide.....	20 cents each
1	1-8 inch wide.....	20 cents each
2	3-16 inch wide.....	20 cents each
3	1-4 inch wide.....	20 cents each
4	3-8 inch wide.....	20 cents each
5	1-2 inch wide.....	20 cents each

PLAIN PENS.

For Making Background Tints, Etc.

No.	Size	Price
0	1-16 inch wide.....	20 cents each
1	1-8 inch wide.....	20 cents each
2	3-16 inch wide.....	20 cents each
3	1-4 inch wide.....	20 cents each
4	3-8 inch wide.....	20 cents each
5	1-2 inch wide.....	20 cents each
6	3-4 inch wide.....	25 cents each
8	7-8 inch wide.....	25 cents each

Sample Lettering Free. Address,

W. A. THOMPSON, Pontiac, Michigan.

AIR PENCILS *FOR RAISED LETTERING, NOVELTY SIGNS, SHOW CARDS, ETC.*

This class of work presents the appearance of fine embossed lettering, but in greater relief and more attractive. Lettering of this kind can be made in any color, or in gold and silver bronze, Flitters, Diamond Dust, etc., on wood, cardboard and glass.

The operator simply manipulates the AIR PENCIL as he would an ordinary lead pencil, the raised work or lettering being produced wholly by the pressure of the Air Pencil in the hand of the operator (see illustration). The work is very fascinating and executed with ease and rapidity. It is a money maker from the start.

The letters are made with a soft lettering compound, which is prepared by the use of Alabastine or any similar preparation by mixing with water only, to the consistency of thick paste, which will flow freely from the Air Pencil and stand out upon the card, leaving the letters in relief.

Material for preparing lettering compound can be obtained in any locality at a cost of from 3 to 7 cents per pound, and part of a pound will be sufficient for considerable lettering.

Price of Air Pencil ready to work with, 50 cents, postpaid. Address

W. A. THOMPSON, PONTIAC, MICH.





Automatic Shading Inks

FOR MARKING AND SHADING PENS.

In the production of this ink no pains or expense is spared to insure that the colors are the most brilliant and durable manufactured. This ink is prepared by a special process, thoroughly filtered, and every drop pure. It is of the proper consistency to letter smooth and free and will dry hard with gloss. Price, 25c per bottle, prepaid.

Adhesive Ink, as shown in above illustration, top row to the right, is used quite extensively for gold, silver, metallic and diamond dust ornamentation on special show cards, posters, pictures, and souvenir postal cards. It's the best ink made for great adhesive qualities and clean cut work with either pen or brush. Price, 25c per bottle, prepaid.

Address,

W. A. THOMPSON, Pontiac, Michigan

SHOW CARD WRITING



A Complete Course of Instruction in Show Card Lettering and Designing.

COMPREHENSIVE LESSONS

By mail is the modern, successful and economical method of learning show card lettering and designing. The progress made by my past students justifies the assertion that more can be accomplished by this means for the same expenditure than is possible to obtain in any other way.

This course of instruction has constantly grown in patronage and public favor and is now recognized as the Fountain Head for practical lessons, Up-to-the-Minute Ideas, Quick Methods, and POSITIVE SUCCESS FOR ALL STUDENTS.

SCIENTIFIC INSTRUCTION.

I teach up-to-date PEN AND BRUSH LETTERING from the rudiments of a plain letter to a large variety of high class show card work for all business purposes. No one who is in any way inclined to become a good and rapid letterer should let this opportunity pass. The tuition fee for the full course of instruction will prove of small account compared to the cash returns that can be made by any one in doing extra work, or followed as an exclusive business. It is not uncommon for proficient show card writers to make from \$2.00 to \$4.00 an evening in ordered work at home.

If you are interested write for new catalogue. Address



 **W.A. THOMPSON, PONTIAC, MICH.**

GENERAL INFORMATION

IN REGARD TO COMPLETE COURSE OF INSTRUCTION.

TIME REQUIRED.

The student naturally desires to know how long it will take to learn to do a fair quality of work. To be precise with everyone, I cannot say. Ordinarily one lesson each week and do justice to the same would be good work for the average student. Those who can devote most of their time to study and practice often do more. Most all students do creditable work when they reach the fifth or sixth lesson.

NO TIME LIMIT.

The time may be arranged between lessons to suit the convenience of the student. We are interested in the success of all students and send lessons promptly as advised, or when sample of work on previous lesson is sent in for correction. The latter is generally the better way for rapid progress.

WHAT THE COURSE CONTAINS.

The complete course comprises an elaborate set of practical lessons with corrections and special practice copies adapted to the needs of the student during the entire course.

Each lesson, with expert corrections on student's work, contains over twice the amount of instruction and useful knowledge given in two or more ordinary lessons of other schools.

METHODICAL ARRANGEMENT.

The lessons are so well arranged that window trimmers and merchants, upon receiving the fourth lesson, are enabled to make presentable show cards for their own use. Others who wish to commence earning money by making neat, saleable show cards may do so from the fourth lesson on to completing the course.

A Valuable Book for Letterers.

Modern Show Card Lettering, Designing, Etc.



NEW AND REVISED EDITION.

A practical treatise on Up-to-Date Pen and Brush Lettering, giving instruction representing many styles of lettering, position, movement, shading, spacing, designing and arrangement with illustrations of large and small letters of each alphabet, together with a full analysis and diagram for making neat and prominent figures off-hand for price tickets, etc. Over 150 illustrations of finished show cards and price tickets are given, with practical instruction, outside of a large variety of standard show

card alphabets. This book is far beyond anything ever published in this line. It contains solid, practical, common sense instruction—a book that is free from absurd theories and mystifying kinks, and contains 2,000 advertising phrases for Card Signs, Posters, etc. The price of the book is but \$1.00, delivered to your address. If you find the book not as represented, you have the privilege to return the same in good condition within three days, and I will return the money. Address,

W. A. THOMPSON, Pontiac, Michigan.

How to Paint Flowers, Scrolls and Fancy Borders.

The delightful art of rapid flower painting, scrolls, etc., in water colors, for show card and poster designs is now taught in a short, simple and practical way. In former days few there were who could teach or give the necessary directions for rapid and showy effects for temporary work, and many a lesson was learned by tedious experiments and hard knocks.

Nowadays the beginner can gain in a few days or weeks, at most, the knowledge that cost many patient years of labor. The splendid colors and the varied and graceful forms of different flowers and scrolls makes them especially beautiful and appropriate subjects for ornamental designs in show cards, display signs and posters.

Rapid Flower Painting, Scroll Work, etc., as given in this book, has many recommendations. It is easy (easier than ordinary lettering), is done with comparatively little labor, and yet affords scope for the exercise of artistic skill of high order. Show card writers, who lack the faculty for designing or drawing rapid and ornamental designs can easily double the value of their work by following the practical instruction given in this book. It's exactly adapted to your needs.

THE BOOK CONTAINS OVER 300 ILLUSTRATIONS.

96 Flower Designs with instructions showing the make-up of single flowers and groups of same arranged for rapid and artistic show cards, special decorative work and advertising designs. 54 Scroll Designs—complete assortment for plain and ornamental work. 93 Plain and Ornamental Borders for all purposes. Simple methods illustrated for quick and uniform show card borders. 53 Corner Pieces, simple and elaborate designs. 42 End Pieces and Ornamental Dashes, together with index hand (right and left.) The above book mailed postpaid for \$1.00. Address,



W. A. THOMPSON, PUBLISHER, PONTIAC, MICHIGAN.

A NEW "MONTHLY MAGAZINE"



The accompanying illustration shows a small outline of the cover page design of a new publication, "The Show Card Writer," a handsome new illustrated monthly. The first number was published September 1st, 1907.

No Ad. Writer, Clerk, Decorator, or Show Card Writer can afford to be without it a single month. It is a credit to the craft, an inspiration to the worker, and a delight to the eye. Every page, every article, every illustration is clear and distinct. It shows you how to improve your skill, how to enlarge your field, and how to make money.

One Dollar Per Year.

Ten Cents a Copy.

No Free Samples.

Back numbers from October, 1907, can be had at 10 cents per copy. Hundreds of subscribers say that each issue is worth the price of one year's subscription.

Address,

W. A. THOMPSON, Publisher,
Pontiac, Mich.

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